

for her silkscreen prints and her large-scale oil paintings, Martin is regarded as one of Australia's most interesting artists.

Born in 1952 in Adelaide, Martin trained at the South Australia School of Art. After graduating, she had a short stint as a commercial artist before starting a screenprinting workshop. In 1978 she was asked to join the faculty at the Canberra School of Art to teach screenmaking, and she has been an instructor at the school ever since. In the late 1970s also marked her first appearances in exhibitions in Australia. In 1978, a year after her first one-woman exhibition, Martin's work was featured in the exhibition *Lost and Found Objects and Images* at Ewing-Paton Galleries. The screenprints that she included in the show garnered considerable critical attention for their skillful presentation and their topical subject matter. Since the early 1980s, Martin's oil paintings have overshadowed her screenprint efforts somewhat, but the artist has continued with the latter, sometimes in collaborations with members of Sydney's Earthworks Poster Collective or Adelaide's Progressive Art Movement (Martin is a member in good standing of both groups).

During the 1980s, Martin's most visible works were the bold oil paintings that she created, in many cases on a massive scale. Often, she chose Australia's rugged outback or its heavily industrialized areas as subjects. "Martin's dramatic paintings—oil on canvas, each roughly five by seven feet or larger—make an immediate impression of raw power and intense emotion," wrote art historian Nancy Heller in *Women Artists: An Illustrated History*. "Combining sensuous, painterly textures with rigid geometric or architectural forms, she creates a frightening world in which factories spew torrents of thick, toxic smoke. In these works Martin mixes rich passages of black with slashes of red, orange, and yellow, in a scathing commentary on the widespread environmental destruction caused by Australia's mining industry. Even her titles—*Powerhouse*, *Spearhead*, *Barricade*—convey a sense of boldly facing up to the tough realities of late twentieth-century industrialized life."

Perhaps the culmination of her large-scale works was the huge painting *Red Ochre Cave*, which was commissioned by Canberra's New Parliament House to hang within its walls. During the 1980s, she won several prestigious prizes, including the John McCaughey Prize (1983) and the Hugh Williamson Art Prize (1985), and was included in important international group exhibitions meant to represent the current state of art in Australia (*Australian Visions*, Solomon R. Guggenheim Museum, New York, 1984).

In the 1990s, Martin has maintained her standing as one of her country's most important artists. She had held nearly three dozen solo exhibitions in leading galleries throughout Australia, and her works are held in the collections of many regional, national, and international museums. In addition, Martin has exhibited her works in many nontraditional venues over the course of her career, including markets, factories, and industrial areas, as part of politically oriented group shows.

—Kevin Hillstrom

MARTINS, Maria

Brazilian sculptor

Born: Maria de Lourdes Alves in Minas Gerais, Brazil, 7 August 1900. **Education:** Studied art at Academie des Beaux-Arts, Rio de Janeiro, and Academie des Beaux Arts in Paris. Studied

under Catherine Barjanski, Oscar Jespers, and Jacques Lipchitz. **Family:** Married Carlos Martins Pereira e Sousa in 1926 (three daughters). **Career:** Sculptor and writer; sculpted in bronze and wood; subject matter emphasized erotic, sensuous, Amazon peoples, utilizing regional mythology; newspaper columnist for *Correio de Manha* in Rio de Janeiro; established São Paulo Bienal in 1951. **Awards:** Recipient of Second Prize, 1953, and First Prize, 1955, at São Paulo Bienal. **Member:** Co-founder and member of Museu de Arte Moderna do Rio de Janeiro. **Died:** Rio de Janeiro, 26 March 1973.

Individual Exhibitions

- 1941 Corcoran Gallery of Art, Washington, D.C.
- 1942 Valentine Gallery, New York
- 1943 Valentine Gallery, New York
- 1944 Valentine Gallery, New York
- 1946 Valentine Gallery, New York
- 1947 Julien Levy Gallery, New York
- 1949 Galerie Rene Drouin, Paris
- 1950 Museu de Arte Moderna, Sao Paulo
- 1956 Museu de Arte Moderna, Rio de Janeiro

Selected Group Exhibitions

- 1940 *Pittsburgh International*, Carnegie Institute, Pennsylvania
- Latin American Exhibition of Fine Arts*, Riverside Museum, New York
- 1946 *Origins of Modern Sculpture*, City Art of St. Louis, Missouri
- 1947 *International Surrealist Exhibition*, Paris

Collections

Metropolitan Museum of Art, New York; Philadelphia Museum of Art, Pennsylvania.

Publications

By MARTINS: Books—*Asia Major: O Planeta China*, Rio de Janeiro 1958; *Deuses Malditos: I. Nietzsche*, Rio de Janeiro 1965.

On MARTINS: Books—*Maria 1946*, exhibition catalog, New York 1946; *Maria: Recent Sculptures*, exhibition catalog, New York 1947; *Le Surrealisme en 1947: Exposition Internationale du Surrealisme*, exhibition catalog, Paris 1947; *Maria*, exhibition catalog, Rio de Janeiro 1956; *Painting and Sculpture in the Museum of Modern Art, 1929-1967* by Alfred H. Barr, Jr., New York 1977; *Imaginarios Singulares*, Bienal de Sao Paulo, 1987; *The Latin American Spirit: Art and Artists in the United States, 1920-1970*, New York 1988.

Articles—"Brazilian Sculpture: A Very Vague Outline" by A. C. Callado in *The Studio*, no. 126, 1943; "Maria Martins: A Juventude Sempre tem razao" by Clarice Lispector in *Manchete*, 21 December 1968; "Sculpture Surrealiste: Premiere Explication suivie d'un repertoire" by Sarane Alexandrian in *Connaissance des Arts*, July 1972; "The Bachelor's Quest" by Francis Naumann in *Art in America*, September 1993.

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In a catalog presentation of Maria Martins's retrospective exhibition at the Museu de Arte Moderna of Rio de Janeiro in 1956, the Brazilian poet Murilo Mendes wrote: "To create a Surrealist atmosphere is the goal of [Martins's] work. As system and doctrine, Surrealism may indeed be considered a thing of the past, but does it not, by definition, escape any attempt to systematization? In fact, Surrealism subsists as element for the creation of poetic atmospheres. Here resides its power. And as such, Surrealism has always existed, since the beginning of the world, contributing to the themes and to the development of many works of art. We live in a Surrealist country. I usually say that the frontiers of logic and . . . psychology disappear in Brazil. Indeed, how would one account, except by means of a surrealist code, for what has happened, for instance, in Brazil these last years in politics and in the economy?"

The logic of Surrealism is a logic of excess, of the breaking of barriers between reality and the dream, a logic of desire or the very essence of reality as desire, the subject's desire revealing itself as the desire of desire (the very essence of desire's otherness), and disclosing itself here as the familiar shadow of the unfamiliar at the term of the artist's quest. According to Mendes's observation, in the case of Martins, the Surrealist artist's "descent" into the individual sources of the dream, towards the origins of Imagination—or Imagination as origin—in the end discovers itself in close proximity to the realities of the Brazilian social, political, and cultural universe, where logic and psychology find themselves unable to master the structures of being.

Aspects of the surreal in Brazilian reality and in the imaginary were reflected in early Brazilian avant-garde art, for instance, in the *Antropofagia* series of Tarsila do Amaral in the late 1920s, with its oneiric, fabulous, and ancestral visions of the "primitive." And yet, at the time when Mendes wrote his fine commentary on Martins's works, Brazilian art had already started to embark, after a couple of decades of expressionistic affiliations, cultural identity searching, and socio-political commentary, on a path of techno-logical commentary and inspiration, towards a formal-constructive art, reflecting the prospects of a decade in the making of advances in dependent capitalist development with its corollary of rapid industrialization, the creation of concentrated wealth and industrial poverty, mass-urbanization, modernization, "free-marketization," and social and political tensions.

From the point of view of the "will to the functionally modern,"

Martins's work was already becoming "out of time," out of joint with the ideological realities and ideological demands of the new time. The sculpture prizes that she received in the São Paulo Biennial in 1953 and 1955 signaled both the recognition of the work of the artist (whose formative and productive years developed outside Brazil in close contact with the French and the American avant-gardes) and, by the close of the decade, the beginning of a long period of neglect (that would end only in the 1990s).

In its own radical aspects, however, it is possible to say that the work of Martins reflected the Surrealist project to the point in which Surrealism as artistic doctrine and established procedure could be deflected and turned against itself. In his short essay, Mendes underscored the paradox of Martins' use of the Surrealists' method of automatism in sculpture with hard, resisting, slow-working materials. As if doubling the works of Nature itself, growth and decay, forms that interpenetrate, develop, arrest, and devour each other, abundance and poverty, novelty and repetition, are fused in these sculptural objects, organic, superorganic, and visionary, that speak also of the paradoxical reflections of the artist's reality in the work of art. In this sense, the works can be seen as embodiments of

primary processes, as if demonstrating again and again the fragility of all secondary elaborations.

"The spirit nowadays is blowing from the warm lands," wrote Andre Breton about Martins's works, for it is where Nature is at its most exuberant that the true life of mind can assert itself against the poverty of all intellectualism. "Possession by the soul of Nature," he wrote, "bring us close to the source of the Sacred." In the baroque excesses and repetitions of their forms and themes, the works of Martins echo something of that experience of beauty as *terribilis*. All art is a form of expectation, of gestation, and to expect is to live a little with anticipation at every moment, to die a slow burning death, in a process of which only the corpses and carcasses, the memorials and monuments of conception, will finally remain. In the end, the work of art is the empty shell of dreams laying always a little below or a little beyond the efforts of creation and the effort of being.

Pointed out by many contemporary and later critics, the formal irresolutions and repetitions of Martins's works may present us with the final paradox of a truly de-formative vision, a consciously de-generative artistic process: one that, thematizing origin and end, birth and death, the power and fragility of being, frustration and desire, succeeds precisely when (or because) it fails.

—Marcelo Guimarães Lima

McCOY, Ann

American drawer

Born: Boulder, Colorado, 8 July 1946. **Education:** Studied philosophy, theology and the classics at the University of Colorado, Boulder, 1966-69, B.F.A. 1969; studied sculpture and drawing at the University of California at Los Angeles, 1969-72, M.A. 1972. **Career:** Painter and printmaker, Los Angeles, 1972-77, in New York, 1977—; art instructor, School of Visual Arts, New York, 1977—; Barnard College, New York, 1980—; Columbia University, New York, 1985—. **Awards:** New Talent Award, Los Angeles County Museum of Art, 1972; Norman Wait Harris Award, Art Institute of Chicago, 1974; American Association of University Women Award, 1976; D.A.A.D. Künstlerprogramm Fellowship, West Berlin, 1977; National Endowment for the Arts Award, 1977. **Agents:** Brooke Alexander, 20 West 57th Street, New York, New York 10019; Margo Leavin Gallery, 812 North Robertson, Los Angeles, California 90069. **Address:** 24 West 76th Street, New York, New York 10023, U.S.A.

Individual Exhibitions

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| 1970 | Esther Bear Gallery, Santa Barbara, California |
| 1974 | Parrish Art Museum, Southampton, New York |
| | Fourcade Droll Inc., New York |
| | Nancy Hoffman Gallery, New York |
| 1975 | Institute of Contemporary Art, Boston |
| | Harcus-Krakow-Rosen-Sonnabend Gallery, Boston |
| | Betty Gold Fine Modern Prints, Los Angeles |
| 1976 | Margo Leavin Gallery, Los Angeles |
| 1977 | Wallraf-Richartz Museum, Cologne |
| 1978 | Brooke Alexander Inc., New York |
| | Chandler Coventry Gallery, Paddington, Australia |